





## BIG CASAVANT ORGAN FOR FORT WORTH, TEX.

### FOUR-MANUAL IS DESIGNED

Specifications Provide Ninety-four Stops and 5,585 Pipes for Broadway Baptist Instrument—The Stoplist.

Casavant Freres of St. Hyacinthe, Que., have won the contract for a large organ to go to the Broadway Baptist Church of Fort Worth, Tex. Besides the usual great, swell, choir and solo there will be an antiphonal organ with great and swell divisions. The specifications call for ninety-four stops and 5,585 pipes. The following stoplist shows the instrument's resources:

#### GREAT ORGAN.

Flute Conique, 16 ft., 68 pipes.  
Open Diapason, 8 ft., 68 pipes.  
Violin Diapason, 8 ft., 68 pipes.  
Hohlflöte, 8 ft., 68 pipes.  
Rohrflöte, 8 ft., 68 pipes.  
Gemshorn, 8 ft., 68 pipes.  
Octave, 4 ft., 68 pipes.  
Harmonic Flute, 4 ft., 68 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Harmonic Trumpet, 8 ft., 68 pipes.  
Chimes (Choir).

#### SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 68 pipes.  
Geigen Principal, 8 ft., 68 pipes.  
Stopped Diapason, 8 ft., 68 pipes.  
Salicional, 8 ft., 68 pipes.  
Viola da Gamba, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 68 pipes.  
Octave, 4 ft., 68 pipes.  
Flute Triangulaire, 4 ft., 68 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Plecolo, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Contra Fagotto, 16 ft., 68 pipes.  
Trompette, 8 ft., 68 pipes.  
Oboe, 8 ft., 68 pipes.  
Vox Humana, 8 ft., 68 pipes.  
Clarion, 4 ft., 68 pipes.

#### CHOIR ORGAN.

Contra Dulciana, 16 ft., 68 pipes.  
Viola, 8 ft., 68 pipes.  
Concert Flute, 8 ft., 68 pipes.  
Quintadena, 8 ft., 68 pipes.  
Dulciana, 8 ft., 68 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Violina, 4 ft., 68 pipes.  
Lieblich Flöte, 4 ft., 68 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Flageolet, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Cor Anglais, 8 ft., 68 pipes.  
Clarinet, 8 ft., 68 pipes.  
Chimes, 25 tubes.  
Harp (Solo).

#### SOLO ORGAN.

Contra Gamba, 16 ft., 68 pipes.  
Gross Gamba, 8 ft., 68 pipes.  
Gross Flöte, 8 ft., 68 pipes.  
Viole d'Orchestre, 8 ft., 68 pipes.  
Viole Celeste, 8 ft., 68 pipes.  
Octave, 4 ft., 68 pipes.  
Concert Flute, 4 ft., 68 pipes.  
Mixture, 4 ranks, 244 pipes.  
Orchestral Oboe, 8 ft., 68 pipes.  
French Horn, 8 ft., 68 pipes.  
Tuba Mirabilis, 8 ft., 68 pipes.  
Harp, 49 bars.

#### PEDAL ORGAN.

Resultant, 32 ft., 12 pipes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Flute Conique (Great), 16 ft.  
Lieblich Gedeckt (Swell), 16 ft.  
Dulciana (Choir), 16 ft.  
Gamba (Solo), 16 ft.  
Quint, 10 1/2 ft., 32 pipes.  
Principal, 8 ft., 32 pipes.  
Stopped Flute, 8 ft., 12 pipes.

Violoncello, 8 ft., 12 pipes.  
Still Gedeckt (Swell), 8 ft.  
Octave Quint, 5 1/2 ft., 12 pipes.  
Super Octave, 4 ft., 12 pipes.  
Night Horn, 4 ft., 32 pipes.  
Mixture, 4 ranks, 128 pipes.  
Bombarde, 32 ft., 32 pipes.  
Trombone, 16 ft., 12 pipes.  
Fagotto (Swell), 16 ft.  
Trumpet, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.

#### ANTIPHONAL GREAT ORGAN.

Principal, 8 ft., 68 pipes.  
Melodia, 8 ft., 68 pipes.  
Dulciana, 8 ft., 68 pipes.  
Octave, 4 ft., 68 pipes.  
Lieblich Flöte, 4 ft., 68 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.

#### ANTIPHONAL SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.  
Rohrflöte, 8 ft., 68 pipes.  
Spitzflöte, 8 ft., 68 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Gemshorn, 4 ft., 68 pipes.  
Harmonic Flute, 4 ft., 68 pipes.  
Super Octave, 2 ft., 61 pipes.  
Trumpet, 8 ft., 68 pipes.

#### ANTIPHONAL PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.  
Violoncello, 8 ft., 32 pipes.  
Stopped Flute, 8 ft., 12 pipes.

### ORGAN-PIANO RECITAL FOR PENNSYLVANIA CHAUTAUQUA

As one of the weekly events in its summer series the Pennsylvania Chautauqua Association presented a joint recital by Dr. Rollo F. Maitland, organist, of Philadelphia, and Kathryn Byers Johnston, pianist, of Lancaster, Aug. 24 in the Community Building at Mount Gretna, Pa. Through the courtesy of Harry E. Miller of Kirk Johnson & Co., a Wurlitzer organ and a Baldwin piano were brought from Lancaster for the occasion. The audience filled the hall and many persons sat on the porch or stood under nearby trees.

The following numbers constituted the program: Organ, Allegro from Tenth Concerto, Handel; Arioso, Bach, and First Sonata, Mendelssohn; piano, Concerto No. 1, in E flat major, Liszt (orchestral accompaniment on the organ); piano and organ, "Caprice Viennois," Kreisler; organ, Fantasie-Toccata, Maitland, and Allegretto, Wolstenholme; piano, Ballade in A flat, Chopin; Etude in F sharp, Arensky; Capriccio in F minor, Dohnanyi, and "The Little White Donkey," Ibert; organ, "The Thrush," Kinder; "In Lighter Vein" (by request).

EVERETT W. LEONARD has entered upon his duties as organist of the Mount Olivet Methodist Church, Arlington, Va. He is associated with John H. Fultz, choir director, in developing an expanded musical program of the church, utilizing the chorus choir and organizing a junior choir. Mount Olivet recently completed a beautiful new edifice of colonial design. The organ is a two-manual Möller, rebuilt after being removed from the old church. Mr. Leonard's musical activities are an avocation, his principal occupation being administrative assistant in the International Postal Service at the Postoffice Department in Washington. Mr. Leonard recently concluded his duties as organist and choirmaster of the Baptist Temple, Alexandria, Va., and previously served a number of churches in the Washington area, including St. Mark's Lutheran, Wesley Methodist and Central Presbyterian. He is a former treasurer of the District of Columbia Chapter, American Guild of Organists, and is now a member of the executive committee. Mr. Leonard resides in Arlington with Mrs. Leonard, the former Ursula Elliott, and their two children, Marjorie and Hugh.

## THE MILL

After engineering and layout, production begins with careful scrutiny of the resulting plans by the various department heads and submission by them of mill orders for the thousands of pieces of lumber required for the organ concerned. The mill is where modern techniques, machinery and "efficiency" come into their own.

A mill piece is either right or wrong and is not subject to opinion. The artistic consideration enters when the piece is made into a console, a pipe or other part of the organ.

Therefore, I am concerned with precise, rapid service to the workmen who actually make the parts and who will describe them to you later, in detail.

A few of the woods we use may be of interest to you:—

California Sugar Pine—for chests, pipes, structure, reservoirs, swell folds and all parts involving action and where effects of atmosphere are critical.

Oak —of various types for certain console cases to match their surroundings, as required.

Poplar —for internal mechanism of the Pitman chest.

Maple —for pedal keys, electrical parts and where added strength is required.

Mahogany—for console interiors.

Walnut, gumwood and birch, among others, are used in the many operations because of their individual characteristics, visual or functional.

All stock, regardless of its specific use, must be of top grade, knot free, thoroughly dried and checked with moisture meters before use.

Cheaper grades and treatment will look and behave as well to the casual observer for a few years. The test of quality, however, is not only performance, but endurance.

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## Van Hulse Honored as New Symphonic Poem Has Premiere

Camil Van Hulse, the Arizona composer, has returned to Tucson after an extended trip through the East, where he was feted in several cities. In Chicago Mr. Van Hulse saw his publishers, the H. T. FitzSimons Company. He also visited Mr. and Mrs. Otto Vasak. Mrs. Vasak is the great-grand-niece of Carl Czerny, whose exercises and studies are well known to every piano student. In Cleveland Mr. Van Hulse was the guest of the Edwin Arthur Krafts. Mr. Kraft's choir greeted the composer by singing his "Beatitudes." Mr. and Mrs. Kraft then went to Toronto, where Mr. Kraft had been asked by the Canadian College of Organists to give the Canadian premiere of Mr. Van Hulse's "Jubilee Suite" on Aug. 29. In Dayton Mr. Van Hulse received copies just off the press of the anthem "O Praise the Lord," which he had composed for the dedication ceremonies of the new SS. Peter and Paul Church in Tucson. This anthem received the first prize in the Lorenz Publishing Company contest of 1950.

The climax of the composer's trip came when he arrived in St. Louis for the feast of St. Louis, the king of France for whom the city is named. Aug. 25 the Right Rev. Monsignor Nicholas W. Brinkman, rector of the St. Louis Cathedral; Dr. Mario Salvador, organist and choir director of the cathedral; Mrs. Salvador and Mr. Hulse appeared on a television program and were interviewed by Frank Eschen of radio station KSDTV. Mr. Eschen gave the television audience the opportunity to hear described the incidents in the life of St. Louis which were depicted in the symphonic poem "St. Louis, Roi de France," presented Aug. 27 at the St. Louis Cathedral by Dr. Salvador. In the afternoon, at a broadcast from WEW station of the Catholic University of St. Louis, the commentator, Miss Louise Munch, interviewed the composer, who related the incidents which had led up to

the composition of the symphonic poem, dedicated to Dr. and Mrs. Salvador.

Saturday evening, Aug. 26, the Salvadors held an informal reception at their home. Distinguished guests who came to meet the Tucson composer included Dr. Clifford Bennett, director of the Gregorian Institute of America; Dr. La Pierre of the University of Montreal; the Rev. Dr. Thibaut, also of the University of Montreal, and Father Blanc from Paris, visiting professor at the Gregorian Institute in St. Louis. Father Robles, from the Cathedral of Leon, Mexico, and Senor Pinto Reyes, cathedral organist in Leon, also were guests.

On Sunday afternoon, Aug. 27, Dr. Salvador gave the premier performance of "St. Louis, Roi de France" before an audience of 3,500. He played the difficult score entirely from memory.

Harry R. Burke, music critic of the *St. Louis Globe-Democrat*, praised the composer and Dr. Salvador, saying: "The symphonic poem might actually be termed a tonal ikon. In terms of tone it paints a succession of portraits of St. Louis in various aspects, each of its seven movements being actually a suggestion for religious meditation. \*\*\* Mr. Van Hulse was fortunate in having Dr. Salvador present his work."

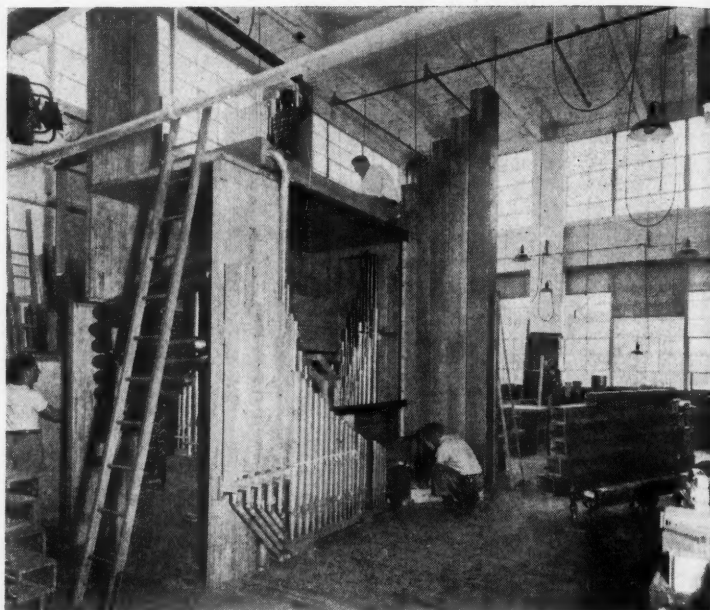
After the concert a public reception was held by Monsignor Brinkman at Cathedral Hall. Archbishop Joseph E. Ritter, who had attended the concert, presented to the composer a statue of St. Louis. The statue is a replica of the one in Forest Park which had been the original inspiration for the symphonic poem.

### STERLING L. ANDERSON GOES

#### TO WAUSAU PRESBYTERIAN

Sterling L. Anderson, A.A.G.O., has accepted the position of organist and choir director of the First Presbyterian Church, Wausau, Wis. He succeeds Mary Alice Power, who has gone to complete her study for the doctor's degree at Union Theological Seminary.

Mr. Anderson is a native of Granville, Ill., and received his B.A. and B.M. degrees from Knox College in Galesburg, Ill. He also holds the degree of master of sacred music from Union Theological Seminary. His organ study was with Dr. J. MacC. Weddell and Dr. Robert Baker.



A corner of the erecting-room in the new Hartford plant at Austin Organs, Inc.

Cut shows enclosed Great of two-manual organ. Note heavy iron plate supports of swell shade frames.

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Richard Kountz.....Hasten Swiftly, Hasten Softly 20

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To Shepherds Fast Asleep.....Katherine K. Davis 20

Rise Up Early.....Richard Kountz 20

Holy Day Holly Carol.....Channing Lefebvre 20

I Saw Three Ships.....George Mead 20

As It Fell Upon a Night.....Katherine K. Davis 20

Carol of the Sheep Bells.....Richard Kountz .15

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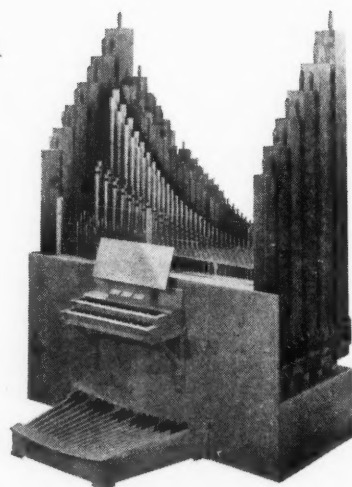
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## ST. GILES CHURCH, OAK PARK (CHICAGO), ILLINOIS

In this magnificent church is a new three-manual and Echo Kilgen Liturgical Organ.

This new organ has been widely praised for the excellency of its tonal balance, the dignity and cohesion of its full organ ensemble, the brilliancy and transparency of its mixture work.

It is well proportioned and perfectly suited to its acoustic environment and meets to a marked degree the highest standards of excellence in church organ building.

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## NEW ORGAN BY AUSTIN FOR HISTORIC PARISH

### FEATURE OF TEXAS EDIFICE

**Three-Manual Instrument Is Gift to  
Corpus Christi Church by Member  
of Family Connected With  
It Since 1860.**

The historic Church of the Good Shepherd in Corpus Christi, Tex., has purchased a three-manual Austin organ for the new edifice overlooking Corpus Christi Bay. The organ was designed by J. B. Jamison of Austin Organs, Inc., and Kenneth G. White, organist and choirmaster of the church. It is being given by Richard King in memory of his family, which has been actively interested in the church since its founding.

The parish of the Good Shepherd was organized in 1860, but it was not until 1878 that the sixty-seven communicants of the Episcopal Church in the frontier town of Corpus Christi completed their house of worship. The church was then in what is now downtown Corpus Christi. There it withstood the hurricanes of 1916 and 1919. In 1926 it was moved to a new site overlooking the town and bay. There it remained until 1949, when it was moved to a new location in the south part of the city to become a mission, making room for the new church on the same site.

The new edifice, which was designed by L. Phillips Clarke of West Palm Beach, Fla., is modified Mediterranean in its architecture. It is planned in two sections, the main section being the church proper and the second section being a two-floor structure housing classrooms, offices, meeting and recreation rooms and a choir room. The new structure and its furnishings will cost approximately half a million dollars.

The stop specification for the new organ is as follows:

**GREAT ORGAN.**  
Violone, 16 ft., 61 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason (from Violone), 8 ft., 12 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.

Octave, 4 ft., 61 pipes.  
Quintaten, 4 ft., 61 pipes.  
Doublette, 2 ranks, 122 pipes.  
Cymbale, 3 ranks, 183 pipes.

**SWELL ORGAN.**  
Gelgen, 8 ft., 68 pipes.  
Melodia, 8 ft., 68 pipes.  
Gamba, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 56 pipes.  
Fugara, 4 ft., 68 pipes.  
Chimney Flute, 4 ft., 61 pipes.  
Spitz Flöte, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Contra Fagotto, 16 ft., 68 pipes.  
Trumpet, 8 ft., 68 pipes.  
Trompette, 8 ft., 68 pipes.  
Clarion, 4 ft., 12 pipes.  
Oboe, 8 ft., 68 pipes.

**CHOIR ORGAN.**  
Viola, 8 ft., 68 pipes.  
Concert Flute, 8 ft., 68 pipes.  
Dolce, 8 ft., 68 pipes.  
Unda Maris, 8 ft., 56 pipes.  
Prestant, 4 ft., 68 pipes.  
Nachthorn, 4 ft., 68 pipes.  
Nasard, 2 1/2 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Clarinet, 8 ft., 68 pipes.  
Tuba, 8 ft., 24 pipes.

**PEDAL ORGAN**  
Diapason, 16 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Fifteenth, 4 ft., 12 pipes.  
Violone, 16 ft., 32 notes.  
Dolce, 16 ft., 12 pipes.  
Gedeckt, 16 ft., 12 pipes.  
Flute, 8 ft., 32 notes.  
Bombarde, 16 ft., 32 pipes.  
Trompette, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.  
Fagotto, 16 ft., 32 notes.

### HEITMANN TO OPEN SERIES IN PRESSER HALL, ATLANTA

Joseph Ragan, organist and choirmaster of All Saints' Church, Atlanta, and dean of the Atlanta Chapter, A.G.O., has announced the booking of Fritz Heitmann to open the organ recital series at Presser Hall Monday evening, Oct. 23, at 8:30 o'clock. Presser Hall is a part of the Agnes Scott College plant and is located in Decatur, a suburb of Atlanta. Tickets will be available at the hall on the evening of the recital. Mr. Heitmann's program will include the Passacaglia and Fugue and three Chorale Preludes by Bach, the Fourth Concerto of Handel, the Fantasy on "Wachet Auf" by Reger and two Pepping Chorale Preludes.



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HERBERT E. HYDE



### HERBERT E. HYDE ACCEPTS APPOINTMENT AT BALBOA "U"

Dr. Herbert E. Hyde, organist, teacher, conductor and composer, has been appointed head of the theory department of the school of music, Balboa University, San Diego, Cal., where he will also teach organ and composition.

Dr. Hyde's career has been identified with Chicago all his life except for three years as a member of the music faculty of Olivet College, Olivet, Mich. Among his previous appointments may be mentioned organist and choirmaster of St. Luke's Episcopal Church, Evanston, Ill.; superintendent of the Chicago Civic Music Association; conductor of the glee club of the Chicago Association of Commerce and Industry; organist of the Chicago Symphony Orchestra, and dean of the Illinois Chapter of the American Guild of Organists. As a composer Dr. Hyde has published more than forty compositions, including works for organ, piano, violin, songs, anthems, cantatas and operettas.

Dr. and Mrs. Hyde are planning to establish a new residence in La Jolla, which is but a short distance from the Balboa University campus.

### BOSTON WINTER RECITALS BY THE ORGAN INSTITUTE

The Organ Institute, after four years of summer sessions and summer concerts at Andover and Methuen, Mass., announces a new program under which it will present recitals through the year. After a series of three performances by E. Power Biggs at Symphony Hall in Boston in November and December, which will be the first paid-admission organ recitals in Boston since the days of the old Boston Music Hall, former home of the organ now in use at Methuen, other members of the Organ Institute faculty will appear at Symphony Hall in January and February, 1951. At one of these recitals the institute orchestra, conducted by Arthur Howes, will participate in a program of concertos.

On Nov. 19 the institute chorus, the members of which sang together for the first time at the national convention of the American Guild of Organists in June, will present a Bach commemoration program in Cochran Chapel at Phillips Academy, Andover. They will be accompanied by the orchestra in performances of Bach cantatas, conducted by Mr. Howes.

THREE MUSICAL EVENTS will be included in the October musical program of the Cleveland Museum of Art. Walter Blodgett, curator of musical arts, just back from a summer of study abroad, will give an organ recital of music of Bach Wednesday, Oct. 11, at 8:15 p.m. He will also play organ recitals each Sunday of the month at 5:15 p.m. Harry Fuchs will give a violoncello recital Friday, Oct. 20, at 8:15 p.m.

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● A magnificent Möller organ — one of the nation's outstanding instruments — has just been installed in the beautiful Central Presbyterian Church at 64th St. and Park Ave., New York City.

Rev. Hugh Giles, the church's noted organist and choir director, has arranged an unusual series of recitals\* to initiate the new organ. Considering the excellent artists scheduled to play, and the proved ability of Mr. Giles at musical programming, the recitals promise to be important musical events.

On this occasion, M. P. Möller is both proud and confident — proud to have created this fine organ and confident that *Opus 8000* is musically and architecturally worthy of this famous and honored church.

### \*Special Recital Schedule Central Presbyterian Church New York City

ORGANIST	DATE
Hugh Giles	Oct. 10, 1950
Flor Peeters	Oct. 19, 1950
Catharine Crozier	Nov. 2, 1950
Clarence Dickinson	Nov. 14, 1950
Claire Coci	Jan. 23, 1951
Richard Purvis	Feb. 20, 1951
Virgil Fox	Apr. 18, 1951

**M.P. MÖLLER**

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## MONTREAL CATHEDRAL WILL HAVE NEW ORGAN

### FOUR-MANUAL BEING BUILT

William Hill & Son and Norman & Beard, Ltd., Successors to Builders of Earlier Instrument, Will Complete Work This Fall.

Work is approaching completion on a four-manual organ being built by William Hill & Son and Norman & Beard, Ltd., of London, England, for Christ Church Cathedral in Montreal. In 1813 William Hill built a two-manual tracker organ for Christ Church. This was later destroyed by fire and a duplicate was supplied by William Hill & Son in 1859. To this instrument in 1899 Casavant Freres added electric action, detached console, power blowing and augmentation of the pedal division. The year 1900 saw a celestial tower division added.

Specifications for the new instrument were drawn up in 1949 by the cathedral organists, Arthur H. Egerton, Mus.D., and Donald Mackey, in consultation with the builders. A special plant has been installed in the cathedral, where the older pipework is being voiced. The swell and great divisions will stand on a loft in the north transept arch and will be enclosed in a finely enriched case designed along classical lines by Professor P. E. Nobbs, M.A., of Montreal.

Carl Weinrich has been engaged to give the opening recital Nov. 29.

The resources of the new instrument will be as follows:

#### GREAT ORGAN.

Contra Gelgen, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Gelgen Principal, 8 ft., 61 pipes.  
Chimney Flute, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Nason Flute, 4 ft., 61 pipes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Harmonics, 4 ranks, 244 pipes.  
Sesquialtera, 3 ranks, 183 pipes.

#### SWELL ORGAN.

Gelgen Diapason, 8 ft., 61 pipes.  
Flute Ouverte, 8 ft., 61 pipes.  
Viola da Gamba, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 49 pipes.  
Principal, 4 ft., 61 pipes.  
Lieblich Flöte, 4 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Mixture, 5 ranks, 305 pipes.  
Oboe, 8 ft., 61 pipes.  
Double Trumpet, 16 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.  
Clarion, 4 ft., 61 pipes.

#### CHOIR ORGAN.

Viola, 8 ft., 61 pipes.  
Stopped Diapason, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Gemshorn, 4 ft., 61 pipes.  
Koppelflöte, 4 ft., 61 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Flageolet, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Larigot, 1 1/2 ft., 61 pipes.  
Septieme, 1 1/7 ft., 61 pipes.  
Cymbale, 3 ranks, 182 pipes.  
Sifflöte, 1 ft., 61 pipes.

#### CELESTIAL ORGAN.

(Enclosed. Playable from Solo Manual.)  
Rohr Gedeckt, 8 ft., 61 pipes.  
Lieblich Flöte, 4 ft., 61 pipes.  
Octave Gamba, 4 ft., 61 pipes.  
Quintadena, 4 ft., 61 pipes.  
Viole, 8 ft., 61 pipes.  
Aeoline Celeste, 8 ft., 110 pipes.  
Krummhorn, 16 ft., 49 pipes.

Trompette, 8 ft., 61 pipes.  
Tuba, 8 ft., 73 pipes.  
Octave Tuba, 4 ft. (ext.).  
Chimes, 20 notes.  
Tremulant.

#### PEDAL ORGAN.

Resultant Bass, 32 ft.  
Open Wood, 16 ft., 32 pipes.  
Open Diapason, 16 ft., 32 pipes.  
Geigen (Great), 16 ft.  
Violone, 16 ft., 44 pipes.  
Bourdon, 16 ft., 44 pipes.  
Gedeckt (Celestial chamber), 16 ft., 32 pipes.  
Principal, 8 ft., 32 pipes.  
Bass Flute, 8 ft. (ext.).  
Cello, 8 ft. (ext.).  
Twelfth, 5 1/2 ft., 32 pipes.  
Fifteenth, 4 ft., 32 pipes.  
Choral Bass, 4 ft., 32 pipes.  
Mixture, 4 ranks, 128 pipes.  
Trumpet (Swell), 16 ft.  
Trombone, 16 ft., 32 pipes.  
Clarion, 8 ft., 12 pipes.

### CHARLES DODSLEY WALKER GIVES RECITALS IN GERMANY

German love of organ music was evidenced recently when "standing room only" was the order of the day in every church visited by Charles Dodsley Walker, organist and choirmaster of the American Cathedral in Paris, on a summer recital tour which included Frankfurt, Würzburg, Bamberg and Coburg. Attentive German listeners heard a program which began with works of Bach and concluded with compositions of contemporary American composers. In each of the cities Mr. Walker played a large prelude and fugue and several chorale preludes of Bach, a Franck chorale and an excerpt from the Dupré "Chemin de la Croix," as well as three pieces selected from the works of Walter Piston, Douglas Moore, Roger Sessions, Leo Sowerby and Daniel Pinkham.

The organs varied from an eighteenth century instrument in its original state, in the Coburg Heiligkreuzkirche, to a 1942 Steinmeyer in the Stefanskirche at Bamberg. The lack of a swell-box on one of the most recent organs would tend to curb any inclination its organist might have to play selections from the modern French or American literature; the compass of the manuals, in most cases five notes shorter than in America, makes some modern music unplayable as written.

Among the comments on Mr. Walker's playing were those of a Bamberg critic which described him as "a master of technique, registration and presentation"; the reviewer of the *Frankfurter Neue Presse*, who called him "a superior player and an excellent musician," and the Coburg reporter who praised his "clean and highly musical phrasing, stylistically faithful registration and incontestable technique both of manual and pedals."

In addition to his organ recital work, Mr. Walker acted as piano accompanist for his wife, Janet Hayes, lyric soprano, who gave recitals in Munich, Darmstadt and Mannheim, eliciting high praise from the critics.

E. POWER BIGGS has returned from England, where, with Mrs. Biggs, he flew several weeks ago to accept the honor of an invitation to give a recital in Westminster Abbey and appear with Sir Malcolm Sargent at the Royal Albert Hall in the London Promenade concert series. Mr. Biggs is making plans for three concerts of music for organ with brass instruments which he will give with members of the Boston Symphony Orchestra in Symphony Hall on Monday evenings, Nov. 6, Nov. 20 and Dec. 4.



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Praise We the Lord (Vulpis) — Easter  
Bevan (Goss) — Ascension  
O How Blessed — Funerals and Memorial Services

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for mixed voices with organ accompaniment

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► Round Me Falls the Night	HA 2002	Medium
► Lift Up Your Heads	HA 2003	Medium
► Hosanna to the Living Lord	HA 2004	Medium
► Father of Heaven	HA 2005	Easy
► Christ, Whose Glory Fills the Skies	HA 2006	Easy

(Publication date — December 1950)

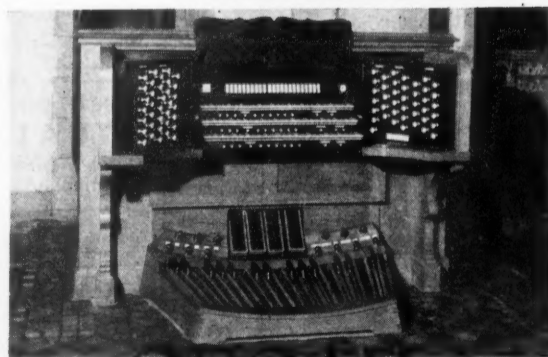
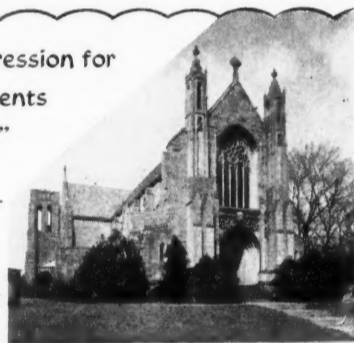
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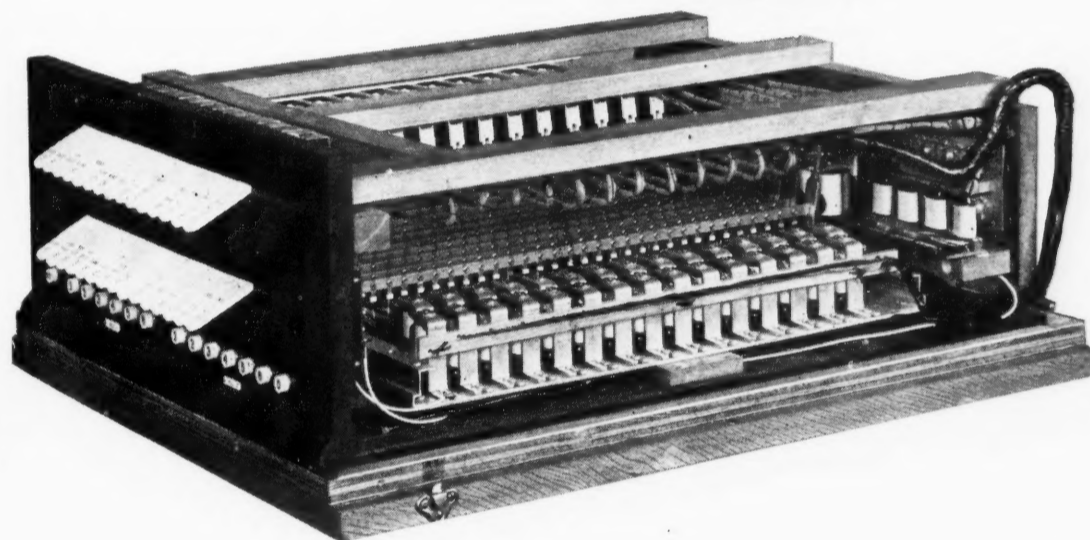
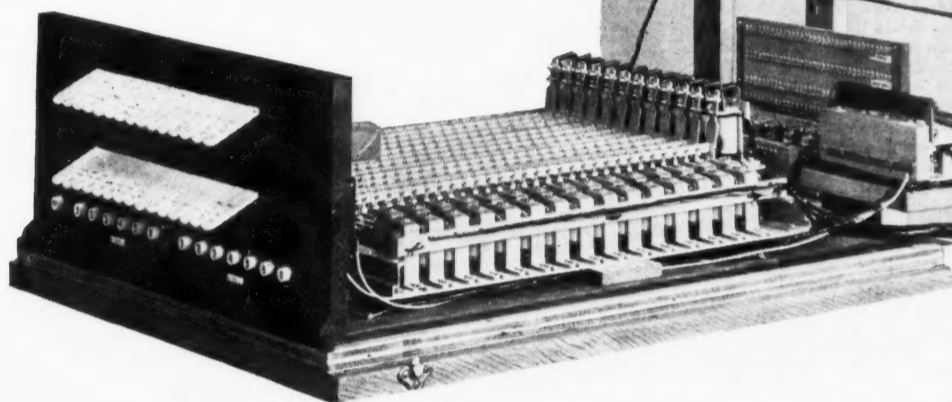
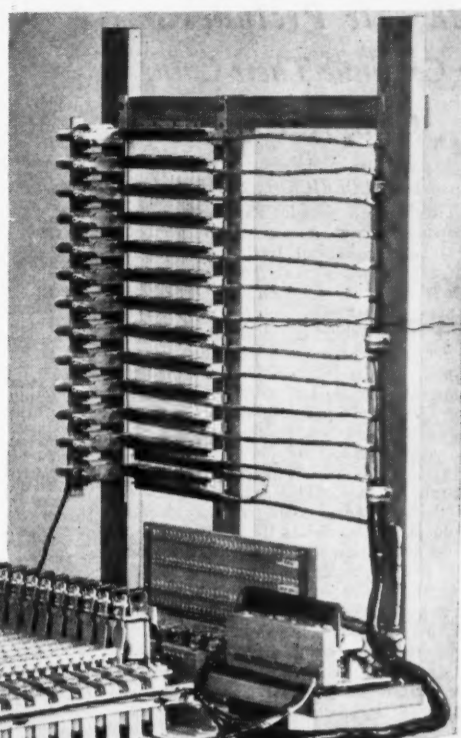
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### GEORGE MARKEY TEACHING AT PEABODY CONSERVATORY

Officials of the Peabody Conservatory of Music, Baltimore, have announced the appointment of George Markey as instructor in organ. He joined the faculty when the school opened its eighty-third season Sept. 28.

Born in Worthington, Minn., Mr. Markey began his piano studies at the age of 5 under the tutelage of his mother and later studied with Theodore Bergman of the MacPhail College of Music in Minneapolis. When 15 he gave his first major organ recital in that city.

Mr. Markey received his bachelor of music degree from MacPhail College. In the spring of 1943 he received two scholarships to the Curtis Institute of Music in Philadelphia—one to study piano with Rudolf Serkin, the other to study organ with Dr. Alexander McCurdy. At the University of Minnesota he was also a member of the piano class of Dimitri Mitropoulos. After two years' service in the navy in world war 2 he returned to the Curtis Institute to take advantage of the organ scholarship.

For two years Mr. Markey was assistant to Dr. McCurdy at the First Presbyterian Church in Philadelphia. He is currently organist and choirmaster of the Second Baptist Church of Germantown, teaches at the Episcopal Academy and is acting director of the Philadelphia Choral Society. He has appeared as organ recitalist in Philadelphia, New York, Chicago, Minneapolis, Spokane, Seattle and San Diego.

### LITURGICAL MUSIC PRESS TO PUSH ITS PUBLICATIONS

The Liturgical Music Press, Inc., of New York City is planning to enlarge its field and announces that it will take over sales of its publications from Boosey & Hawkes, Inc., who have had this in charge. The change will be effective Oct. 1.

Oscar Lifshy is general manager of the Liturgical Music Press, which has specialized in the publication of organ music of an early day and which has issued a large number of folios of music that had been largely forgotten. The task of making some of these compositions available for the organists of today has attracted widespread attention. The catalogue of the organization is to be enlarged and new issues are to be brought out as soon as possible under Mr. Lifshy's direction and with the help of prominent organists who have edited works of the pre-Bach period.

MRS. MARY S. WEDERTZ, 64 years old, former music teacher in the public schools of Chicago, died Sept. 7 in her home. She was credited with introducing class violin instruction in the school system. Mrs. Wedertz is survived by her husband, C. Gordon Wedertz, prominent organist and teacher, and a daughter, Mrs. Henrietta W. Rundle.

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### THREE ANTHEMS Just Off Press

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Yours very sincerely,

Dr. Francis Moore,  
Organist, First Methodist  
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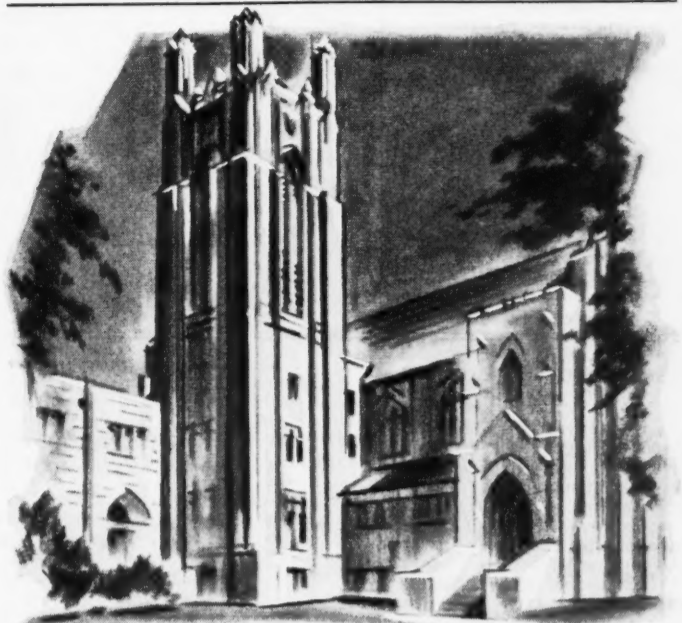
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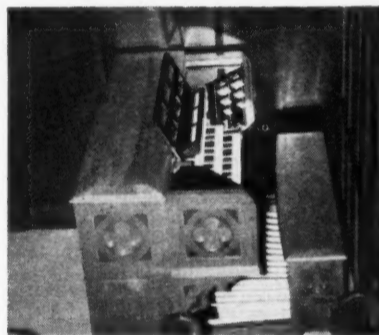
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The Kalamazoo Gazette March 19, 1949

## Festival Audience Clamors for More After 2 Hours of Bach

**Old Master Given Thoroughly Worthy Interpretations by Claire Coci and Chorus.**

The works of Johann Sebastian Bach can be exciting, thrilling, irresistible in their harmonic impact, hugely dramatic. That is the way they were presented last evening. Even the simplest of his compositions are structures before which musicians bow. And when an audience sits for two hours of the music of Bach, then clamors for encores, there can be no doubt that the old master was given thoroughly worthy interpretations.

### Inspired Playing

Miss Coci's playing is solidly in the tradition of Bach, of keen musical insight, but above all, inspired. Technically she is complete master of the greatest instrument yet devised at the comma of one perfection charming their

effects solely through use of the dynamic resources of her instrument.

But transcending her technical ability, everything she played was touched with the brilliance of her artistry. It is a personal attribute to leave nothing ordinary in her interpretation round them out with musical taste.

Her

CLAIRE

THE GLOBE AND MAIL.  
THURSDAY, MARCH 24, 1949.

## Distinctive Dash Of Claire Coci Musical Treat

There is no concert organist quite like vivacious Claire Coci, as she proved again last night when giving a Casavant Society recital in Eaton auditorium. The

The Atlanta Journal TUESDAY, FEBRUARY 1, 1949 29

## AUDIENCE ENTRANCED

## Dynamic Grace Marks Claire Coci's Recital

By HELEN KNOX SPAIN  
Journal Music Editor

Claire Coci, the greatest woman organ virtuoso of the day, was presented by the Georgia chapter of the American Guild of Organists, to a large and enthralled audience on Monday\*\*\*

chatted in witty manner with the audience. She made a few changes in the first group. The organists in the audience were entranced by her taste in registrations. It was all a wonderful musical picture and a rare experience with a genius performer.

TOLEDO BLADE: MONDAY, JANUARY 24, 1949

## Claire Coci's Organ Recital Taxes Capacity Of Peristyle

**Many Stand for 2-Hour Concert By Artist  
Who Is Able To Do Wonders With Instrument**

By ALINE JEAN TREANOR  
Blade Staff Writer

Miss Coci smashed two Peristyle records yesterday. She attracted 1,900 listeners, the largest audience of any organ recitalist, and she held them attentive for a 2-hour program that included two encores, the longest an audience ever sat through. In preceding recitals, E. Power Biggs, Marcel Dupre and she had drawn about the same audiences—around 1,550. This was her third. The Museum of Art having printed 1,600 pro-

grams, it requires no algebra to figure how many persons went without; and since the Peristyle seats 1,750, how \*\*\* it is in the class of first rate. Her mother had clairvoyance when she named her Claire.

### Ringling Melodies

She clears her music of the monstrous confusion organists are prone to exhibit, she sends her melodies ringing out clear, she keeps her meter strong s rhythms are felt even in t and feet move in compl ordination. Her phaptly and precise the stops that

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# DAVID CRAIGHEAD

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## A TYPICAL CRAIGHEAD REPORT

SAN DIEGO—"There is no doubt, after hearing Mr. Craighead's masterful playing last night, that he should be placed in the front rank of American recitalists. Not only has he a superior technique, on which depends clarity of articulation, but he possesses what is more rare, a vivid imagination in the use of orchestral coloring and a delicately adjusted sense of balance. These attributes lift his playing into the realm of true virtuosity." San Diego Journal.

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**CROZIER TRIUMPHS AT THE A.G.O. NATIONAL CONVENTION  
IN BOSTON ON JUNE 20th, 1950**

*On the evening of June 20, at the Church of the Advent, Miss Crozier played to an audience that filled every available space of the large Church. She presented one of the outstanding recitals of the Convention and her success can be summed up by the following quotation from the Boston representative of Musical America.*

"CATHARINE CROZIER'S RECITAL AT THE CHURCH OF THE ADVENT, IN THE EVENING, WAS A MEMORABLE EVENT. PLAYING A PROGRAM OF CONTEMPORARY WORKS, MISS CROZIER PROVED HERSELF TO BE A MUSICIAN OF IMPECCABLE TASTE AND REFINED SENSITIVITY. HER PENETRATING PERFORMANCE OF HINDEMITH'S SONATA NO. 1 PROVIDED A MUSICAL EXPERIENCE OF THE HIGHEST ORDER."  
By ALLEN HUGHES

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# HUGH GILES



CENTRAL PRESBYTERIAN CHURCH — NEW YORK CITY

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## TRANSCONTINENTAL TOUR — NOVEMBER 1950

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### RECENT PRESS REVIEWS

PARIS, FRANCE (soloist with the Lamoureux Orchestra in Salle Pleyel)

"Both the Piston 'Prelude and Allegro' and the Bingham 'Concerto' are written to show the virtuosity of the organist. M. Hugh Giles, the soloist, brilliantly conquered all the technical and interpretative difficulties in both compositions."

—Marcel Landowski in "Opera"

NEW YORK, N. Y.

"The performance of the Soler 'Quintet' by Mr. Giles and the Guilet ensemble was the evening's greatest delight for execution. Perfect balance of volumes and mutually becoming color blendings and contrasts made of it, no less than did its neat rhythmical articulation, a musical rendering as distinguished as the piece itself was jolly."

—Virgil Thomson in the "Herald Tribune"

MONTREAL, CANADA

"Mr. Giles entered into the spirit of the modern French school in a manner which was both refreshing and illuminating — a veritable triumph of color contrast, lithesome nuance and sympathetic feeling for melodic line."

—The Gazette

MEXICO CITY, MEXICO

"The New York organist, Hugh Giles, played the monumental organ at the National Basilica of Guadalupe with great interpretative authority and sure technic."

—Novedades

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# GEORGE MARKEY

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ST. PAUL PIONEER PRESS

Saturday, May 27, 1950

## *George Markey Organ Recital*

By JOHN H. HARVEY

George Markey, a native Minnesotan now holding the position of organist in Second Baptist church, Germantown, Pa., gave an extremely enjoyable recital Friday night in Hamline Methodist church, Englewood and Asbury.

His appearance was sponsored by the Minnesota chapter of the American Guild of Organists, to whom the community is indebted for many other fine organ recitals in the past.

Mr. Markey is a musician of solid attainments and an organist of no mean ability. His playing was distinguished by refinement, taste, imagination and keen intelligence which was expressed in clarity and just balance of line and detail, in beauti-

ful proportioning and subtle appropriateness of inflection throughout his diversified program.

Much of what he accomplished would have been impossible without the solid rhythmic sense he has. Things moved all the time with never the suggestion of faltering or sagging. But there was a finely-muscled elasticity about the motion as well.

The program was divided about equally between music of sacred and secular character. The first included Bach's Prelude and Fugue in E minor, two short pieces by Schumann, three choral preludes by Brahms and Franck's Chorale in E major.

The second included four sonatas for organ and strings by Mozart, which, though they were

designed for religious use, differ none from his secular pieces in their character, and the fifth organ concerto of Handel.

In the Mozart and Handel works Mr. Markey was assisted by the Hamline University Chamber orchestra conducted by Thomas Nee. The orchestra played well and Mr. Markey dovetailed his part with it neatly and effectively.

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**NEW YORK — THE AMERICAN ORGANIST**

"Mr. Marriott has abundance of color sense — these color changes were never feverish, unorganistic or flighty. They were organized, logical; had a plan behind them. A plan inspired by artistic vision."

**CHICAGO — THE DIAPASON**

"(Headline) Bach Tribute at University of Chicago"

"An audience which filled the spacious chapel came out to pay homage to Bach and to one of his most capable interpreters among the organists of America. Throughout the performance it was noticeable that not one person departed before the close, making the memorial that much more of an oblation and showing the appeal made by the recitalist."

**WICHITA FALLS RECORD NEWS**

"The organist applied his genius to the great resources of this organ with such skill and spirit as to provide almost a symphony orchestra for the occasion. Playing the program entirely without score, and turning four submitted themes into impressive sketches as a postlude, Marriott displayed facile and complete mastery of the organ."

**FORT WORTH STAR-TELEGRAM**

"The pre-Bach and Bach were done in bright and tense tone characteristic of the baroque organ for which they were written."

**THE SHREVEPORT JOURNAL**

"Not only did Mr. Marriott prove to be a first rate organist but a program builder as well. Everyone seemed to eagerly await every tone that he directed from the console. The impeccable phrasing, rhythmic accuracy and subtle contrasts in 'Tumult in the Praetorium' were masterful."

**THE SHREVEPORT TIMES**

"It was evident from the first number that an artist and a scholar was at the console."

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## New Issues for the Choir

The prolific composer of church music from Arizona, Camil Van Hulse, has provided for the Christmas season a choral work in large form entitled "Christmas Oratorio" (FitzSimons). The work is scored for soprano, mezzo-soprano, tenor and baritone solos, children's choir, mixed chorus and narrator, with accompaniment for organ or piano. There are seven sections: "Prologue," "Prophecies," "Hope," "Expectations," "Fulfillment," "Adoration" and "Joy to the World." In the prologue the accompaniment serves as a background for the reading of prophetic passages by the narrator. This music, which is very orchestral in concept, sets a mood of mystery peculiarly appropriate to the prophecies of the birth of Christ. The oratorio develops logically in scope to a grand climax, the final chorus of rejoicing.

The practical drawback in this work is the large musical force required to perform it. There is a great deal of interesting material, and it is regrettable that some of this material is introduced but once and does not receive further development. Van Hulse's work should prove an interesting vehicle for exercising the skills of ambitious directors with the necessary resources available.

"The Virgils of Mary" by Marion Ohlson (G. Schirmer) for SATB with S solo is a tender lullaby. The solo is accompanied by an *a cappella* motif in the chorus. It is not difficult and there is a certain charm inherent in its simplicity.

FitzSimons has published posthumously "The Children of God," a Christmas carol by Walter Flandorf for SATB with B solo. From the same publisher comes an arrangement of the French carol "Noel Nouvelet," by Ruby Shaw, SATB, with some *divisi* passages.

J. Henry Francis has composed a setting of Anna Work Shawkey's "As They Flew into Egypt" (Fox) for SATB. It is satisfying musically and captures nicely the meditative mood and simplicity of the text. This may be sung with or without accompaniment and is not difficult. Dr. Francis has also arranged the contralto aria "O Rest in the Lord" from Mendelssohn's "Elijah" for SSA.

"News of Great Joy" is a charming Sussex Christmas carol arranged by Claude Means for mixed voices with children's choir or soprano solo (Gray). The arrangement is easy, in good taste and effective. It will have a special appeal for those who like to combine their senior and junior choirs at Christmas.

For those looking for good secular-choral music for the Christmas season there is a new number called "On Christmas Day," by Lily Strickland, for SATB (Ditson). This gay chorus will be fun for those who sing it and will add a lively touch to any program.

"Christmas Carol," by Russell Hancock Miles, for SATB (Ditson) is a choral piece written over Clerambault's Prelude in D minor, the prelude serving as an accompaniment. The text is a paraphrase of "O Come, All Ye Faithful" and the music itself tends to imitate the hymn at times. It is cleverly worked out, but probably most organists will prefer their Clerambault and Christmas carols "straight"!

"Christmas Hymns," by George Fred-

erick McKay, is an *a cappella* SATB setting of Eugene Field's "Sing, Christmas Bells!" (Ditson). It is an easy, singable piece but not highly original.

Deserving of special mention is an SA setting of the beloved Whittier poem "Dear Lord and Father of Mankind" (J. Fischer), composed "for the fiftieth anniversary of Miss Fine's School, Princeton, N. J." by Mathilde McKinney. Directors of girls', women's and boy choirs will be grateful for this easy but very effective anthem. It is in a modern idiom but does not resort to unwarranted harmonic indiscretions. A pleasing departure from "run of the mill" two-part settings.

Edward B. Marks has published Four Motets, SATB *a cappella* with Latin texts, by Joseph Goodman, teacher of music theory at Brooklyn College and former student of Piston and Hindemith. The Hindemithian influence is rather strongly evident and one sometimes gets the impression of "dissonance for the sake of dissonance." Nevertheless the craftsmanship is good and directors interested in performing contemporary works will do well to examine these. From the standpoint of musical interest, the most striking is the setting of "Caligaverunt Oculi Mei" ("Mine eyes are dimmed with weeping"), a responsory for matins of Good Friday. It is not easy to perform but it is an impressive setting with an exciting climax.

"A Hymn of Trust" by Susan F. Perrin (Oxford) has been arranged for SSA by David Branson. It is a pleasing piece of music and the voice writing is well handled. This is also available for SATB and unison with optional descant.

### "Two Centuries of Bach"

"Two Centuries of Bach" by Friedrich Blume, professor of musicology at the University of Kiel, is, to use the author's own subtitle, "An Account of Changing Taste." When the book first appeared in the German language three years ago it was so well spoken of by English critics that an English translation was thought feasible. The present translation was made by Stanley Godman and is published by the Oxford University Press.

The book provides a chronicle of Bach criticism, beginning with contemporaries of the master and ending with modern critics. Few people are aware of the severe criticism to which Bach's works were subject during his lifetime. Derogatory statements are recorded even from his sons. Then follows the period when the works of Bach fell into utter oblivion. Professor Blume seeks to find cultural and psychological reasons for these changing tastes and gives us in this book an account that is not only scholarly but thought-provoking and fascinating.

WILLARD IRVING NEVINS will play the first of a series of Friday noonday recitals in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York City, Oct. 27.

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## Swiss Organ Design Shows German and French Influence

[The following article on the modern Swiss organ has been adapted from a longer paper on the subject by Erich Goldschmidt of Basel, Switzerland. Besides being an organ builder and designer Mr. Goldschmidt is an organist and teacher. He passed the Swiss licensing examinations in performance and theory with the highest grade ever achieved in these examinations.]

In order to understand the contemporary Swiss organ one must have followed the development of Swiss organ building during the last twenty years. One must also understand the liturgical reforms which have been made during that period. Space does not permit treatment of these subjects here, however, so the discussion will be confined to a description of present-day organs in Switzerland.

There are three manufacturers of importance in Switzerland: Th. Kuhn at Männerdorf, near Zürich; R. Ziegler & Co. in Geneva; Metzler & Co. at Dietikon, near Zürich, and there are some smaller builders in Lucerne. It has become the practice in Switzerland to entrust the building or rebuilding of an organ to an expert. This expert is generally the one who designs the stoplist and the measurements of the pipes. Some even fix the height of the mouths of the pipes to the tenth of a millimeter. Another matter usually decided by the expert is the wind pressure. Pressures are kept low to improve the singing quality of the organ. This is exaggerated sometimes down to pressures of fifty or even forty millimeters. The organ builder has a little more liberty to do what he thinks best concerning the technical parts of the setup. One might suppose that the expert (who is never a skilled organ builder himself) knows too little about the technical soundness of the organ to risk taking responsibility for actual construction. He restricts himself to prescribing the type of action to be used.

A type of tonal scheme has become popular in Switzerland which is the result of a union of German and French influences. This is the Swiss organ. The ultimate purpose of design and voicing is a singing, flexible sound for each stop, an ability to blend well and a transparent clearness of the ensemble. In order to produce this effect one expert gives up more and another less of the force and power of the full organ. As to the construction of the organ, it is important for one to strive after clearness in the divisions of the instrument as well. A strictly symmetrical setup is preferred, the organ being divided into a "C division" and a "C sharp division" following the classic tradition. Often one manual is separated from the rest of the organ—for example, a "rückpositiv" at the railing of the organ loft, or a "kronpositiv" above the other parts of the organ. The slide chest has come back into favor and is being used almost exclusively. These chests are being constructed of oak or mahogany. The slides are operated by pneumatic or electric motors. Small instruments are equipped with tracker slides.

These general statements are enough to give one a picture of general tendencies in Switzerland today. Following are some representative specifications of organs built in recent years. We begin with a small home organ ("Hausorgel").

The following is an instrument designed by V. Schlatter and built by Metzler & Cie. in 1936:

**MANUAL I.**  
Rohrflöte, 8 ft.  
Prestant, 4 ft.  
Waldflöte, 2 ft.

**MANUAL II.**  
Quintadena, 8 ft.  
Nachthorn, 4 ft.  
Zimbel, 3 ranks, 1 ft.

**PEDAL.**  
Subbass, 16 ft.

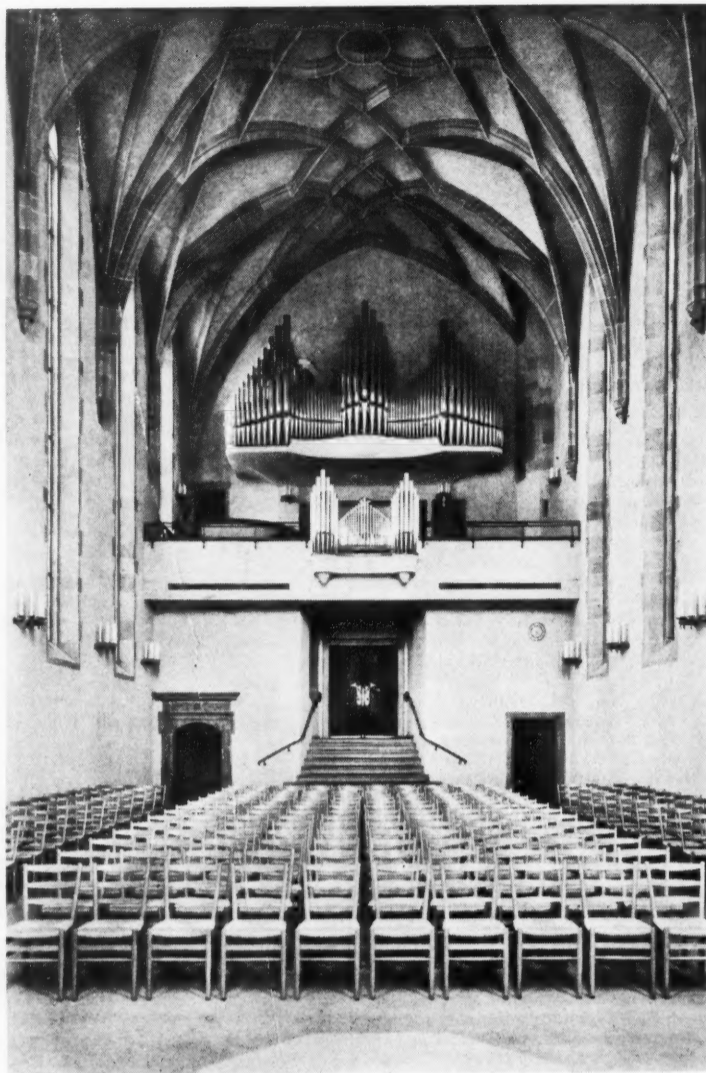
This organ is enclosed, with the exception of the prestant, 4 ft., which is placed at the front of the case.

A larger "Hausorgel" is one designed by André Marchal and built by Th. Kuhn in 1943. This is the stoplist:

**MANUAL I.**  
Bourdon, 8 ft.  
Montre, 4 ft.  
Doublette, 2 ft.  
Fourniture, 3 ranks.

**MANUAL II.**  
Quintaten, 8 ft.

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Flute à Cheminée, 4 ft.  
Flute, 2 ft.  
Tierce, 1 3/4 ft.  
Larigot, 1 1/2 ft.

**MANUAL III.**  
Regal, 8 ft.  
Cymbale, 2 ranks.

**PEDAL.**  
Bourdon, 16 ft.  
Bourdon, 8 ft. (ext.).  
Bourdon, 4 ft. (ext.).

By way of an example of a larger organ, the following instrument designed by E. Schiess and built by Th. Kuhn in 1946 is given (see picture):

**GREAT.**  
Principal, 16 ft.  
Quintaten, 16 ft.  
Principal, 8 ft.  
Hohlflöte, 8 ft.  
Gemshorn, 8 ft.  
Oktav, 4 ft.  
Rohrflöte, 4 ft.  
Oktav, 2 ft.  
Kornett, 5 ranks.  
Mixture major, 5 ranks.  
Mixture minor, 4-5 ranks.  
Trompete, 8 ft.  
Clairon, 4 ft.

**SWELL.**  
Gedeckt, 16 ft.  
Principal, 8 ft.  
Rohrflöte, 8 ft.  
Salicional, 8 ft.  
Unda Maris, 8 ft.  
Oktav, 4 ft.  
Hohlflöte, 4 ft.  
Quinte, 2 3/4 ft.  
Nachthorn, 2 ft.  
Mixture, 5 ranks.  
Scharf, 4 ranks.  
Trompette Harmonique, 8 ft.  
Claron Harmonique, 4 ft.  
Oboe, 8 ft.

**POSITIV.**  
Suavial, 8 ft.  
Gedeckt, 8 ft.  
Quintaten, 8 ft.  
Principal, 4 ft.  
Gedecktlöte, 4 ft.  
Sesquialtera, 2 ranks.  
Waldflöte, 2 ft.  
Larigot, 1 1/2 ft.  
Mixture, 4 ranks.  
Zimbel, 4 ranks.  
Krummhorn, 8 ft.

**PEDAL.**  
Principal, 16 ft.  
Subbass, 16 ft.  
Gedeckt, 16 ft.  
Oktav, 8 ft.  
Spitzflöte, 8 ft.  
Gedeckt, 8 ft.  
Oktav, 4 ft.  
Gedeckt, 4 ft.

Rohrflöte, 2 ft.  
Mixture, 3 ranks.  
Mixture, 5 ranks.  
Posaune, 16 ft.  
Zinke, 8 ft.  
Corno, 4 ft.

The placement of the divisions of the foregoing organ is typical of the practice in Switzerland. The great is divided into C and C sharp divisions on both sides. In the middle, over the console, the positiv division is placed. Behind the chests of the great are the 8-ft. pedal ranks. On both sides, at right angles to the other chests and on a lower level, are placed the 16-ft. pedal stops. Behind the positiv, but higher, are two chests of swell pipes. The passages between the chests are fifty centimeters wide. The lower part of the organ is occupied by the bellows and the tracker action.

There has been a return to simpler types of consoles. Adjustable combination pistons are almost never built now. Double-acting pistons are also rarer.

Electronics of two types have been introduced in Switzerland but have not met with favor among organists. In fact, the union of organists has published a condemnation of two electronics in its paper.

Of course a musical instrument can never be described adequately in words, and it is hoped that more organists of the "New World" will find it possible to come to Europe and get a first-hand impression of the new instruments. Likewise, we in Switzerland would do well to acquaint ourselves better with the work being done in America. In this way prejudices on both sides may be removed.

THE WESTMINSTER PRESS is planning to publish an anthem book for choirs of high school age young people and asks composers to submit anthems for consideration. The anthems should be either SAB or SATB and as a rule should not take over three minutes for performance. The book will follow the usual outline of anthems for general use. Anthem arrangements of some of the great hymns of the church have been found to be very useful in previous anthem books. Any anthem that is accepted will be purchased outright from the composer and will become the property of the Westminster Press. Correspondence should be addressed to W. Lawrence Curry at 1105 Witherspoon Building, Philadelphia, Pa.

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The first electronic organ ever installed in St. Peter's, a Wurlitzer, made its debut in June at a Pontifical High Mass celebrated by Pope Pius XII. The performance of this instrument, with tonal colors and combinations of great variety in all registers and intensities, received not only the approval of the Congregation of Sacred Rites and leaders in liturgical music but also recognition from such publications as *Time* magazine (issue of July 17, 1950) and *L'Osservatore Romano*, official Vatican newspaper.

The new Wurlitzer is installed in the upper grotto of the recently restored Crypt of St. Peter's, above the point where historians believe the tomb of St. Peter was originally located.

The Wurlitzer Organ was auditioned for St. Peter's three years ago when another Wurlitzer, gift of His Eminence Dennis Cardinal Dougherty of Philadelphia to the Pope, was placed in the papal chapel, Chapel Matilde. This was the first electronic organ ever permitted in the Vatican and its performance led to the installation in St. Peter's.

Other Wurlitzer Organs in the Vatican now include installations in the Vatican Consistory and at the official Vatican radio and television station, the Vatican University, and the Association of St. Cecilia, authoritative society on liturgical music.

You are invited to hear and judge Wurlitzer Organs for yourself at your nearest Wurlitzer dealer's.



Pontifical High Mass in St. Peter's, celebrated by His Holiness, Pius XII, at which the new Wurlitzer Organ installed in the restored Crypt of St. Peter's was first heard by thousands of the faithful in the "cradle of Christendom."

Installation in the Crypt of St. Peter's. The organist is Reverend Maestro Don Carlo Rossini, of St. Paul's Cathedral, Pittsburgh, Pennsylvania, appointed by Pope Pius XI to direct all musical activities in Rome during the Holy Year.

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Restorer of the Crypt of St. Peter's, Rt. Rev. Msgr. Ludovico Kaas (second from right) expresses his thanks and satisfaction with the installation to Mr. Walter Pearce, European representative for Wurlitzer. At left: the technical director of the Vatican Radio and TV Studio, Mauro Ercole; the technical director of St. Peter's, Dr. J. Vacchini; and Fr. Rossini.



A Wurlitzer is in the Vatican Consistory near the Papal throne. This organ is also used in the Pope's private chapel, Chapel Matilde.



The Vatican radio and TV station, official "voice" of the Vatican, has its own Wurlitzer. Another Wurlitzer has been placed in the Vatican University.



Wurlitzer is the first electronic organ accepted by the Association of St. Cecilia, authoritative liturgical music group, whose headquarters is shown here.

## Boy Choir as Ideal for Church Is Plea of Francis W. Snow

[The following is the text of a paper presented June 19 in Trinity Church, Boston, by Dr. Francis W. Snow before the convention of the American Guild of Organists.]

You will all probably agree with me that the sixteenth and seventeenth centuries comprised an era which produced more of the highest type of church music than any other period in history. Devout Christian men of that time composed liturgical music and motets which have seldom been equalled in beauty or form and which now are becoming more popular year by year. Such names as des Pres, Lassus, Jakob Handl, Lotti, Allegri, Palestrina, Vittoria, Tallis, Tye, Byrd, Gibbons and many others are appearing on our service lists with increasing frequency. The church without doubt motivated their writings, and it is a most interesting fact that most of these men began their musical careers as choir boys.

There is no likelihood that choir boys of today will ever attain such high distinction in music as did their illustrious predecessors, but because of their membership in the choir they do receive a good education in music, they develop a musical taste quite above the ordinary and they form habits of church going, dependability, punctuality and obedience which will serve them well throughout their lives.

According to the very meager historical data available, it was a group of men and boys who made up the first church choirs, probably during the twelfth century. Boys were used as trebles because at that time women were not permitted in the chancel; so apparently a boy choir is really the father of all church polyphonic choirs. To this day we associate such a choir with most churches where ritualistic services are in order.

It is not my intention to speak at length on the subject of training boys' voices, as I would rather put before you in all earnestness a suggestion that you consider seriously the formation of a boy choir in your own church, especially if you are an Episcopalian or a Roman Catholic, though such a choir would enhance the services in a church of almost any denomination.

In the consideration of any new project, it is generally customary to weigh arguments for and against the proposed venture, so at this point I shall give a few reasons why I feel that a group of boys and men make up the ideal church choir. In the first place, I am convinced that no other combination of voices can approach in beauty, clarity, purity, flexibility and virility of tone the treble section of a well-trained boy choir. It is a unique natural tone and a tone which only a boy's voice can produce. Secondly, in appearance a boy choir is more or less of an impersonal group, for, being vested, all alike, and all practically of a size, no single chorister appears more prominent or conspicuous than do the others, either in procession or in the choir stalls. By tradition a boy choir belongs in the chancel and it completes the impersonal picture as one looks first from the crossing to the choir and finally to the altar and to the cross. Thirdly, because of maturing voices, a boy choir is subjected to frequent changes in personnel—these changes ordinarily average about 15 per cent a year. Thus there is always a replenishing and a refreshing of the treble section with new voices and new enthusiasm. In this way the unhappy situation so often prevalent in other groups, of keeping worn-out or useless voices in the choir too long, is eliminated.

Lastly, choir boys form a nucleus of the membership in any parochial program of boys' activities, such as Scout troops, Galahad clubs or summer camping, all of which, under the supervision of the church, help them to develop in the right way. When it is time for the boy to leave the choir he joins the acolytes' guild; after a period of service in that organization he often becomes a member of the ushering staff. By this time the church has become a part of his life, and he in turn has become a part of the church.

The foregoing remarks are some of my arguments for a boy choir. The only argument I can think of against it is the fact that a church might be located in a community so small that it would be impos-

sible to find a sufficient number of boys to make such a venture feasible.

Training a group of choir boys is not a difficult task if the choirmaster really likes boys. To be successful he must truly enjoy working with them and must understand the psychology of the boy's mind. This, together with an abundance of patience and a thorough knowledge of the boy's voice will get results which will amply repay one for the time and energy which must be expended during the rehearsal periods.

Any boy with a light, clear voice and a true sense of pitch should make a valuable chorister after a little training. The important thing is to keep him interested in his work. Naturally at first he sings entirely by rote, but after a few years in the choir he will be able to read one line of music about as well as the adults. Soprano boys should be taught to use their head tone only, for by so doing they will acquire a greater vocal range—usually about two octaves—and can produce a tone of incomparable clarity and beauty. This tone is trained and developed by vocalizing on downward scales. By beginning on the top note the boy must use his head tone. Care should be taken, however, that he does not change to his chest tone as the scale descends.

These descending scales should begin first by humming to assure relaxed throat muscles. They then continue, using the vowel "ah" and finally all of the other vowel tones sung naturally and easily, without distortion. In this manner it is possible to develop a well-matched tone in a short time. A few minutes of this vocalizing at the beginning of each rehearsal should be all that is necessary. One should be careful when working with the vowel "oo" as too much of it could produce a hooty tone—a tone which to my mind is the worst sound that can be made by a choir of boys. Also, a choirmaster, when singing with his boys, should always use his natural voice, never a falsetto, because a falsetto, as the word implies, is an unnatural and often a disagreeable tone, which the boys will surely copy sooner or later. The one real secret of a good tone is the free, natural and undistorted singing of all of the vowels. I cannot emphasize this point too strongly. If the vowels are properly sung, the tone simply has to be good.

All of the other phases of choir training, such as diction, breath control and interpretation, are done with boys exactly as they are done with adults.

As a boy approaches adolescence, his voice becomes fuller, stronger and richer in quality. This is his most useful period as a chorister, but, quite regrettably, it seldom lasts more than a year. Sooner or later a strained facial expression will be noticed occasionally when he is singing a high note. This is the beginning of the end unless it is duly observed by his choirmaster. If he continues to sing in this manner his voice will soon crack and his choir days will be over. If, however, he is taken out of the first soprano section and placed with the second sopranos or altos in time he will have a year or so more of valuable service in the choir—valuable because of his stronger voice and his ability to read. Instead of his voice cracking it will just seem to wheeze out and disappear with no ensuing damage to his larynx.

In conclusion I wish to ask again that you give the suggestion of establishing a boy choir in your own church your thoughtful consideration. Just as the classical music of the sixteenth and seventeenth century composers is being sung now more than ever before, and just as the classical organ with its scientifically designed ensemble is growing daily in appreciation and popularity, and quite justly so, for I am sure it is here to stay, why not start a widespread revival of the classical choir—the boy choir—which was used universally in the earliest churches of which we have any record? In this way our church music today would follow more closely and consistently the tradition and the rich heritage of the past.

### GEORGE T. MILES IS HEARD FOR FIRST TIME IN AMERICA

George T. Miles, F.R.C.O., organist of St. Peter's Church in Harborne, Birmingham, England, who is now touring the United States, gave a recital Sept. 17 at the Lutheran Church of St. Luke in Chicago. This was Mr. Miles' first recital in America. He played a program of compositions by Bach which was enthusiastically received by an audience numbering 500. Included on the program were these numbers: Prelude and Fugue in C major; Chorale Preludes, "Vor deinen Thron tret' ich hiermit," "Es ist das Heil," "Vater Unser," "Herr Jesus Christ, dich zu uns wend" and "Wenn wir in höchsten Nöthen sein"; Trio-Sonata in C minor; Pastorale in F major; Toccata and Fugue in F major.

Mr. Miles will return to England Oct. 13.

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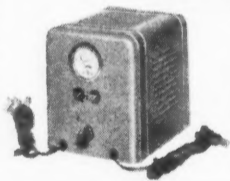
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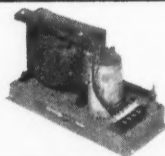
1

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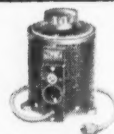
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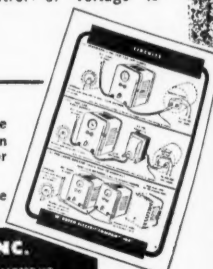
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## Catholic Church Music

BY ARTHUR C. BECKER, MUS.D.,  
A.A.G.O.*"Missa Brevis," by Alan Scott Hovavess;*  
published by Whitney Blake, Music Publishers, New York.

This mass is scored for bass solo, chorus, strings and organ. It is not complete due to the fact that the "Gloria" and "Credo" are not included. Aside from that fact, the mass is liturgical in content. Much of the work is modal in structure and possesses the characteristics of unanimity and simplicity necessary for liturgical functions. Irrespective of the attributes mentioned, this reviewer would consider the work more suited for concert purposes than for the high mass. As an example, there is a lengthy orchestral prelude which, while of much beauty, is practically out of the question since the time consumed by the prelude should be used for the introit of the day. Also might be mentioned the complete separation of the "Dona Nobis Pacem" from the preceding "Agnus Dei." Works of this sort, as for instance the Stravinsky mass, are very beautiful and are valued additions to music written to liturgical texts. Considering them as works of art, however, they would fulfill their functions in a more satisfactory manner by being presented

under the best possible conditions with a professional orchestra, soloists and chorus.

*"Messe da Requiem," by G. Sgambati;*  
published by Associated Music Publishers, Inc., New York.

This requiem was written in memory of Umberto I and contains all the grandiloquent phrases associated with the Italian school of large choral works. The mass is scored for full orchestra, baritone solo and chorus. The work is highly dramatic and contains passages of poignant beauty. In many instances it invites comparison with the better-known Requiem by Verdi. As in most works of this kind, only such portions of the text are used as will heighten the dramatic flavor. Undoubtedly, because of this fact, the "Graduale," "Tract" and the "Benedictus" have been omitted. However, in place of the latter, a motetto for baritone solo has been inserted. The "Dies Irae" is the outstanding section of the work for these reasons: It attains a dramaticism of the highest order, an attribute always associated with this great medieval poem, and the exquisite simplicity of the homophonic passages is in contrast to the magnificent polyphonic portions, particularly exemplified in the "Confutatis Maledictis." This mass should prove to be a *tour de force* for large choral societies and a welcome addition to the repertoire of choral literature.

## 32 FOOT-PEDAL STOPS IN THE CONCERT MODEL HAMMOND ORGAN



When a church organist interested in doing recital work is asked what he would most like to have added to his instrument, a frequent answer is: "I would like to see a *real* 32 ft. solo reed pedal stop added—not a synthetic *resultant* 32 ft., but a *real* 32 ft. *bombarde* having a fundamental and all the overtones! And I would like it to speak promptly—not instantaneously—but without a troublesome delay in speech. It should also cease speaking promptly upon release of the pedal—not instantaneously—but without undesirable hang-on." As a matter of fact, most organists are acquainted with 32 ft. solo reed tones only through having heard them in recitals on those few large church and university organs which have them—or through listening to organ recordings. The magnificent effect of a *real* 32 ft. solo reed pedal is impossible to describe—it simply must be heard!

An important point regarding 32 ft. pedal stops concerns the fact that much of the organ literature is scored for them. For example, compare the familiar "Finale" from Vierne's "First Symphony for Organ" when played with a 16 ft. pedal as when played with a 32 ft. pedal. Vierne, of course, wrote this selection in the key of D to be played with a 32 ft. pedal as scored in his registration. The full weight of the pedal solo is *only* obtained when a 32 ft. pedal is used. When played with a 16 ft. pedal, the effect is relatively thin and the piece would better have been written in a different key. With a 32 ft. bass, the listener hears some of the tremendously fine bass tones which lie below the lowest 16 ft. C pedal.

The Concert Model Hammond Organ is receiving great acclaim among many concert organists because of this instrument's tremendously effective 32 ft. pedal stops. The 32 ft. *Bourdon* produces a relatively pure, low, bass undulation, whereas the 32 ft. *Bombarde* stop results in a brilliantly imposing solo reed quality of tone.

Other Pedal Solo Stops of correspondingly brilliant reed quality are available at 16 ft., 8 ft., 4 ft., and 2-and-1 ft. pitches. When all of these stops are used together, a wonderfully full and pervading solo bass is obtained which can easily be discerned by the listener despite heavy, full manual chords.

**Rate of Attack.** The 32 ft. solo pedal tones speak with a smooth tonal build-up which is separately controlled by each pedal. Likewise, they cease speaking in a smooth manner which is neither too sudden nor too prolonged.

**Volume.** The volume of the 32 ft. and other Pedal Solo Stops is under precise control and can be adjusted to exactly suit the organist's preference.

**32 Ft. Stops Not Resultant.** It is most important to understand that *none* of the solo pedal stops in this organ are produced as resultants. They are all produced as complex tones having a fundamental and long series of harmonic overtones. In the case of the 32 ft. *Bombarde*, the overtones present extend all the way through and beyond the *hundredth harmonic*.

**Pedal Keyboard.** The Concert Model Hammond Organ has a full 32 note radiating and concave pedalboard designed and built to conform exactly to the specifications laid down by the American Guild of Organists. Every detail, such as the precise shape of the sharp pedals, degree of pedalboard concavity and radiation, length of the natural pedals, correct weight of pedal touch, and location of the pedalboard relative to the manuals and expression pedal have been given the most careful attention. The result is a pedalboard on which the concert organist feels perfectly "at home."

Other features of interest to the concert organist are the promptness of tonal attack, insuring clarity in fast-moving selections, and the new Selective Vibrato feature with its independent manual stops for greatly increasing the usefulness of the vibrato effect. In addition, the exclusive Hammond manual registration system produces foundation tones at 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches in individually adjustable strengths. Other controls provide harmonic corroboration at 2 $\frac{2}{3}$  ft. (*nazard*); 1- $\frac{3}{5}$  ft. (*tierce*); and 1 $\frac{1}{3}$  ft. (*larigot*) pitches thus making possible a wide variety of solo, mixture, accompanimental and ensemble registrations. All the tones on this organ are produced in a "straight" manner without resorting to couplers or any other unification devices.

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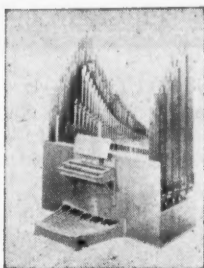
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## ROSEMARY CLARK



ROSEMARY CLARK, FOUNDER and director of the Rosemary Clark Conservatory of Music in Deland, Fla., is one of the small number of musicians in Florida privileged to write "Ph.D." after their names. She completed the requirements for the doctorate this summer at the Eastman School of Music. The degree of bachelor of music, *cum laude*, was bestowed on her by Stetson University in 1940. She received the master of music degree and organ diploma from the Philadelphia Musical Academy in '41 and '42 respectively. In 1943 she earned the A.A.G.O. certificate.

Dr. Clark has had nine years' teaching experience—a year of teaching children in Philadelphia and seven years at Stetson University, where she was head of the organ department as well as assistant in the piano and theory departments—while last October she opened the conservatory of music which bears her name.

Dr. Clark is widely known as a concert artist both on organ and piano, having appeared in North and South as a solo performer and guest artist with various orchestras. She has also composed extensively for various media. Her dissertation entitled "A Man of Sorrows," for solo voices and orchestra, will be performed at the Eastman School in the coming year.

#### PURVIS BEGINS NEW SERIES; PLANS MONTHLY PROGRAMS

Richard I. Purvis, organist and master of the choristers of Grace Cathedral, San Francisco, gave the initial recital of his 1950-1951 "Masterpieces of Organ Literature" series Sept. 10. The program was devoted to the music of Bach and Franck and included these numbers: Chorale Preludes, "Dearest Jesus, We Await Thee," "Glory Be to God on High" and "Have Mercy on Me, O God," Duetto 2 and Passacaglia, Bach; Cantabile and Chorale in A minor, Franck.

Mr. Purvis will play subsequent recitals each month except in February and March, when he will be on a transcontinental tour. Recitals for these months will be by guest organists. The schedule for the remainder of the season is as follows:

Oct. 8—Handel, Brahms, Schumann, Purvis.  
Nov. 12—Forerunners and contemporaries of Bach.  
Dec. 10—Bach, Handel, Roger-Ducasse, Dupré, Purvis.  
Jan. 14—Bach-Franck cycle 2.  
Feb. 11—Guest organist.  
March 11—Guest organist.  
April 8—Mendelssohn, Schumann, Brahms, Liszt.  
May 12—Bach-Franck cycle 3.  
June 10—Contemporary composers.

#### SALVADOR WILL DEDICATE NEW MINNEAPOLIS ORGAN

Dr. Mario Salvador will be guest organist for the dedication of the newly installed instrument at St. Mary's Basilica, Minneapolis, Oct. 15. The program is to be broadcast in full and possibly televised.

Dr. Salvador's program will include these works: "Ave Maria," Schubert-Salvador; Toccata and Fugue in D minor, Bach; Capriccio, Lemaigre; First Movement from Symphony 6, Widor; "Tu es Petrus," Mulet; Improvisation on a Lourdes Hymn, Salvador; Prelude and Fugue in G minor, Dupré; "Belgian Mother's Song," Benoit-Courboin; Toccata, Wood.

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MAURICE JOHN FORSHAW



MAURICE JOHN FORSHAW, young American organist, has just returned from two years in France, where he did private study with the eminent blind organist of St. Clotilde, Jean Langlais. He is said to be the first American to have studied with Langlais and was honored by an appointment as his assistant. Mr. Forshaw is an exponent of the modern French school and greatly interested in Olivier Messiaen, whom he frequently visited at the tribune of La Trinité.

Mr. Forshaw, whose home is in La Jolla, Cal., is planning a series of recitals devoted to the major works of Bach, an integral performance of the six Trio-Sonatas and representative compositions of Langlais, Messiaen and Alain. He gave a recital Sept. 4 at the Spreckels Organ Pavilion in San Diego, using this program: Credo, Adagio and Vivace from Sonata 4, Largo from Sonata 5, Allegro from Sonata 6 and Fugue in D major, Bach; "Basse de Trompette," Clerambault; "Choral Dorian" and "Litanies," Alain; "Les Mages," Messiaen; "Vif et Joyeux," Langlais.

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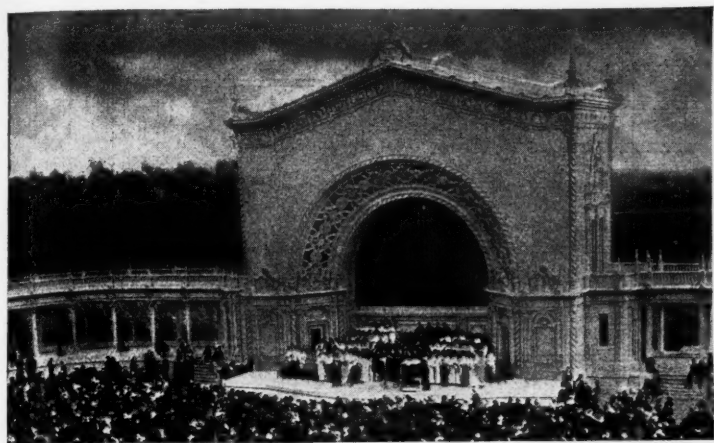
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### JOHNSON WILL PLAY ANNUAL ORGAN RECITAL AT JUNIATA

The seventh annual vesper organ recital at Juniata College, Huntingdon, Pa., will be heard in Oller Hall Sunday, Oct. 22, at 3:30 p.m. The organist will be Professor Donald S. Johnson of the college faculty and he will be assisted by Miss Marion Thomas, pianist. The program will be as follows: Chorale Preludes, "These Are the Holy Ten Commandments," "O Hail This Brightest Day of Days," "In Death's Strong Grasp the Saviour Lay," "I Call to Thee, Lord Jesus Christ," and "In Thee Is Gladness," Bach; Concerto in E flat (piano and organ), Liszt; "American Hymn," Biggs; "Cathedral Prelude," Clokey; "Arioso in Ancient Style," Rogers; "Elfin Dance," Edmundson; Toccata, Farnam.

### RECITALS AT VALLEY FORGE TO MARK CLUB'S BIRTHDAY

The American Organ Players' Club announces that plans are under way for a series of six recitals in the Washington Memorial Chapel, Valley Forge, Pa., on the four Saturday afternoons in October and the first two Saturday afternoons in November, from 2:30 to 3:30. Proceeds from the recitals will go toward a fund for rebuilding the chapel organ. The players so far scheduled are: Francis Murphy, Jr., Oct. 7; Harry C. Banks, Oct. 14; Rollo F. Maitland, Oct. 21, and Harry Wilkinson, Oct. 28. The recitals will be a part of the celebration of the club's sixtieth anniversary. A dinner celebrating this event is planned for Saturday evening, Oct. 28, in Philadelphia.

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